

BULLETIN OF THE ART INSTITUTE OF CHICAGO

SEPTEMBER-OCTOBER NINETEEN THIRTY-FIVE



"THE LAMENTATION" FROM THE GREAT PASSION, WOODCUT BY ALBRECHT DÜRER (GERMAN, 1471-1528). PURCHASED FROM THE JOHN H. WRENN MEMORIAL FUND

VOLUME XXIX

NUMBER 5

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I.

THE GREAT PASSION BY ALBRECHT DÜRER

AS Raphael represents the Renaissance in Italy, so Dürer, to the layman, is the symbol of the triumph of New Thought in German art. He stands out, not only for his prolific activity, but as a personality who has become endeared to the people of many countries. Albrecht Dürer was something of a Leonardo in his versatility, if not in his intellectual strength, being deeply interested in geometry, in architecture and in music. He was an inventor in the science of fortification and he spent many years absorbed in the principles of perspective and in writing a learned essay on the measurements of the

human figure. The whole consciousness of the man was vitalized by a spirit of experimentation in the field of art, and it is significant that he was successful in all the then known mediums of printmaking.

The Master of the Amsterdam Cabinet had used drypoint in a few plates, but the medium was very new and Dürer's use of the needle was far more accomplished than that of the earlier master, so that in his "Saint Jerome in the Wilderness,"¹ he anticipated Rembrandt in richness and depth. Though he did not invent etching, as has been stated by some, he realized this as a pliant medium and in his "Agony in the

Garden"² he created an exquisitely sensitive plate full of rhythm and power. There is no need more than to comment here on his success with the graver, for all the world knows the beauty and clarity of such plates as the "Melancholia" and the little Madonnas.

It was in the woodcut that Dürer made his greatest contribution to the print world, and it is as a designer of woodcuts that we are concerned with him here. The beginnings of woodcutting are unknown, but the earliest cut to bear a date is the famous "Saint Christopher" of 1423 which was found in the Carthusian monastery at Buxheim. The medium was used for holy pictures and playing cards, then for block books with xylographic text and later as illustrations for books printed with movable type. These pictures were usually colored, but Dürer and his contemporaries made a drastic change in the whole



"CHRIST BEARING THE CROSS" FROM THE GREAT PASSION, WOODCUT BY DÜRER (GERMAN, 1471-1528). THE WRENN MEMORIAL COLLECTION

¹ Bartsch, *Le Peintre Graveur*, Vienna, 1803, VII, No. 59.

² *Ibid.*, No. 19.

conception of woodcut prints and their illustrations became important in themselves and not merely subordinate to the text. Cross-hatching had first appeared, as a deliberate aid to representation, in the frontispiece to Breydenbach's *Travels in the Holy Lands*, published in 1486. Dürer developed its use to a point where applied color was no longer necessary for decorative effect, for his pictures in black and white were complete in depth and form, and they possessed "color" within themselves in subtle tone gradations and accents.

The year 1511 is important to all posterity, for in that year Dürer published four great books illustrated with pictures which combined magnificence of conception with unequalled power of representation. The 1498 *Apocalypse* was reprinted with the addition of a frontispiece, the intimate and gentle *Life of the Virgin* was first published and the *Little Passion* and the *Great Passion* were given to the public. The Print Department has added to the John H. Wrenn Memorial Collection a superb set of proofs of this *Great Passion*³ and in looking over the twelve great woodcuts that make up this series of illustrations one is immediately impressed by the mastery of execution and the tremendous vitality of the designs, and one feels that they profoundly reflect the man who made them.

³ *Ibid.*, Nos. 4-15. Formerly in the collections of Emil Baerwald and Vincent Meyer.



"ECCE HOMO" FROM THE GREAT PASSION, WOODCUT BY DÜRER (GERMAN, 1471-1528). THE WRENN MEMORIAL COLLECTION

The Nuremberg of Dürer's youth had something in common with the Amsterdam of Rembrandt's day. The strain of the Hundred Years' War had weakened France and had thereby added impetus to the growing activity of the German city, which stimulated commercial accomplishment and a vigorous intellectual life. Albrecht Dürer was born in 1471 and he came into a world mentally and materially primed to receive his genius. The artist's

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conscious mind was still strongly influenced by the traditional and medieval culture that had gone before, and much in the *Great Passion* is directly traceable to traditional form, but also he was molded by the New Learning and the fresh outlook which was sweeping Germany clean of ancient fustiness. He had a deep and sincere attachment to the ideals of the Reformation and Melanchthon, Erasmus and Luther were his spiritual friends.

It is important in reflecting upon the technical side of Dürer's genius to realize that in the Nuremberg of the late fifteenth century the "acrobatics of technique" were admired rather than condemned. The city is one of astonishingly elaborate stonework and intricate carvings. On every side are evidences of the importance of craftsmanship, so quite naturally the artist strove to be, above all, a consummate technician.

There is no reason to believe that Dürer cut his own blocks; rather there is every reason to agree that he did as others did and employed professional cutters, who spent all their energies on perfecting themselves in the art of cutting, with a knife as the only tool, the designs which had been brought to them on planks of pear wood. It is, however, only reasonable, considering Dürer's experimental turn of mind, to suppose that he had at least tried his hand with the knife and understood the limitations of the medium, for his designs show an intense energy of line and a complete assurance which make the clear, definite strokes fall within the realm of the woodcut.

History, unfortunately, does not tell us the names of the men who cut the blocks for the Passion Series, but

either some were more accomplished than others or, as seems more probable, Dürer took a hand in the training of these men and gave them personal supervision in solving the new problems which he set them. However that may be, it is very noticeable that the later cuts are much more ably carried out than those done earlier.

Dürer began his Passion Series in 1497 or 1498 and made seven of the designs during the few years before 1500. Close examination reveals a decided difference between these seven and the five (including a frontispiece) dated 1510. There is more energy and agitation in the early cuts, the lines are more nervous and the cross-hatching a bit clumsy. The compositions



"THE BETRAYAL" FROM THE GREAT PASSION, WOODCUT BY DÜRER (GERMAN, 1471-1528). THE WRENN MEMORIAL COLLECTION

are not always successful, though several of them are amazingly forceful and full of rhythm and balance. The "Christ Bearing the Cross" (see illustration) is such an example. Here vigorous diagonals suggest the activity and clash of the scene, yet there is a momentary halt as Christ turns to Veronica for relief, and the quiet space of the landscape crowned with turreted German castles brings a hush over the tumult of the tragic scene.

The "Ecce Homo" (see illustration) is another early print which stands out from the first series. As a young man Dürer was fond of beautiful clothes, to judge from his self-portraits and like Lucas van Leyden, his Dutch friend, made full use of

elaborately slashed sleeves and magnificent curling plumes to decorate his pictures. The intricate carving of Nuremberg architecture supplies further interest to the ornamental side of the composition.

"The Lamentation" (see cover) is so truly moving in its conception that all thought of technique and handling is subordinated to the depth of feeling and the sincerity of the picture itself. The Art Institute's impression of this print is superb; each line is bold and crisp and the brilliance of the German landscape is almost unbelievable. The completely limp figure of Christ in the foreground is heart-breaking in its human frailty and the quiet acceptance of the Virgin, as she gazes on

her Son, is a concentration of all the tragedy of a simple world. There is power and pathos in the small group of grief-stricken people set down in a clear, wide German countryside.

The 1510 prints are more beautifully cut and more nicely defined than the others. "The Betrayal" (see illustration) is a scene full of animation and passion; violence, hatred and rage are portrayed in the crowd, but standing out, as if alone in his most human terror, the Christ is carried forward in the rush of his enemies. The gradations of tone are amazing, from the softest foliage in the background to the heavy, but perfectly articulated, shadows in the crowd.

In "The Resurrection" (see illustration) Christ, serene of countenance, is standing on a rim of curling clouds, and while joyful angels welcome Him, He, victorious, blesses the world redeemed by His love and His passion.

CLARISSA D. FLINT



"THE RESURRECTION" FROM THE GREAT PASSION, WOODCUT BY DÜRER (GERMAN, 1471-1528). THE WRENN MEMORIAL COLLECTION

AUTUMN EXHIBITIONS



MANUSCRIPT PAGE FROM THE *Speculum Humanae Salvationis* (MADE FOR THE ABBEY OF GREAT MISSENDEN), ENGLISH, C. 1400. PURCHASED THROUGH THE SHELDON FUND

EARLY GERMAN PRINTS. As a background and preparation for the showing of engravings and woodcuts by Dürer, which includes the first Chicago view of the newly acquired series of the Great Passion described in pages 62-5 of the present *Bulletin*, the Print Department has installed a gallery of fifteenth and sixteenth century examples of German graphic art. A group of dramatically simplified woodcuts by anonymous masters initiates the survey, several in color and one with a gold leaf background in the manner of an illumination. The same striking linear arrangement of the late Gothic style is found again in the engraving of "St. Jude" by the Master FVB.

Meanwhile the growing freedom of the Renaissance is making itself felt in new mediums and greater individuality. The engravings of the "Triumph of Bacchus" by the Master IB and the "Battle of the Nude Men" by Barthel Beham and most strikingly of course, Dürer's own art, here

shown in several examples, including a superb impression of the "Jealousy" (or "Hercules") display a release of creative vigor that is most compelling. In the compass of a small plate the German engraver or etcher of the early sixteenth century managed to express considerable breadth and rhythmic power, and the woodcuts of Altdorfer and Holbein are endowed with the same energetic invention. Striking portraits by Georg Pencz, Aldegrever and Lautensack explore the more humanistic side of the new movement while prolonging Gothic elegance and profusion, even in the treatment of classical detail. Lucas Cranach, now recognized as one of the profoundest of German artists, is represented by a remarkable woodcut and an engraving, while the landscapes of Lautensack and Hirschvogel are touched with the delicate perception and fantasy of the Northern artist. *Gallery 16, until October 20.*

THE ART OF THE BOOK. This exhibition is planned not so much to show the history of the book as to call attention to the many ways, in addition to its contents, in which a book can be a work of art. Beginning with the cuneiform tablets of the Babylonians of which the Children's Museum owns several fine examples, various types of early and beautiful hand script will be shown. Several European manuscripts of Medieval and Renaissance times with brilliant illuminations enhancing the beauty of handwritten pages will be borrowed from the Print Department. This department will also lend a page of an early block book of the kind made before the invention of movable type. Many fine examples of printing through the centuries will complete the survey. A case showing the process of binding a book makes clear the precise and arduous steps necessary in preparing, sewing, and binding a volume by hand. And to show further the possibilities of this art some exquisite examples from the great binderies of England and France are included. *The Children's Museum. Closing December 8.*

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FIG. 1. BRONZE BASIN OF THE CHOU DYNASTY (1122-255 B.C.). THE LUCY MAUD BUCKINGHAM COLLECTION

HUMAN MOTIFS ON CHINESE BRONZES

ARCHAEOLOGY has been honored for centuries in China; a vast literature concerning all phases of ancient works of art has grown up since the Sung Dynasty, attaining cyclopedic proportions, but until the last few years archaeology as a science has been unknown in that country. Unfortunately for us, things recorded as facts can be depended upon no more than can Ruskin's art criticisms, so much have superstitions, wishful thinking and uncorroborated hypotheses been intermingled, multiplied and copied. It would even seem, to the student who is trying to be dispassionate, that if three authors tell the same

story, even though each is obviously following in the footsteps of his predecessor, that story is thereafter accepted as authentic.

Sir Percival David, in a brilliant article appearing in the *Transactions of the Oriental Ceramic Society of London* for 1934 (XI, 22 ff.) has

shown incontrovertibly, it would seem, that many of the illustrations in one of these typical encyclopedic articles have been made from descriptions, although purporting to be drawn from the originals, and that grievous blunders (a very charitable term) such as the illustration of a bronze for a porcelain object, have been swallowed whole by collectors and dilettanti only too anxious to believe. This should not in any way confuse us as to the ability of the Chinese collectors to discriminate keenly and subtly as regards the quality of art objects. It would be doubtful if higher standards could exist than those which have

been maintained throughout the centuries by the most discriminating of Chinese collectors, but what westerners consider a scientific attitude is entirely foreign to the Chinese character, which seems always to have had a tendency to substitute cataloging for analysis and has always found



FIG. 2. DETAIL OF BASIN



FIG. 3. DETAIL OF BASIN



FIG. 5. DETAIL OF CENSER

it difficult to resist the romantic and the bizarre. There can be no question that much of the written material that is still preserved to us has great value, but the difficulty comes in separating the wheat from the chaff. Corroborative evidence must be sought in the objects themselves. It is encouraging to know that within the last few years learned Chinese with true scientific training have made marked progress in the classification and dating of bronzes. It is hoped that the International Exhibition of Chinese art, which is to take place in London this coming winter, will do much toward constructive work in the classification and dating of bronzes, for important bronzes from all over the world will be classified under the new system which these Chinese scholars have evolved, and it may be necessary thereafter to redate a good many bronzes in widely scattered collections.

There are numerous objects in the Lucy Maud Buckingham Collection in the Art Institute which are well known to all students of Chinese bronzes, and the purpose of this article is to make available to students, largely through illustration, a few of their rather unusual features. Three bronzes are here described, all employing human figures

in their design. All can be dated without much doubt in the Chou Dynasty (1122-255 B.C.), probably toward the latter end.

The figures are quite different on each of the objects, though still possessing many similarities.

A shallow basin with two handles, supported by three nude figures as feet, is the largest (Fig. 1). The figures are very crudely modelled, and practically identical in appearance except that one is male (Fig. 2) and another female (Fig. 3), while the third is so badly corroded as to make its sex indistinguishable. They are in a sort of squatting position, with bent knees, their hands hooked under the lower rim of the basin.

They are ungainly little creatures with huge heads, widely spreading ears and round eyes defined by an incised line, and with a short horizontal pupil indicated in

FIG. 4. BRONZE CENSER OF THE CHOU DYNASTY (1122-255 B.C.)
THE LUCY MAUD BUCKINGHAM COLLECTION

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the same manner. The breasts, alike for both the man and the woman, appear as a sort of flat applied disk with a small round pit for the nipple. The nose is triangular, broad and clumsy, and the mouth hardly developed at all. The resulting expression is one of great stupidity, but whether this effect was fortuitous or deliberately designed must be a matter of conjecture.

A very unusual censer (Fig. 4), to be carried by two chain handles, stands upon the shoulders of four little men, whose arms, bent at the elbow, reach up to help sustain the burden. They are fully clothed in garments of Mongolian type (Fig. 5), and have small hats perched on the crown of their heads. Their upper garments fall to the knee and cross at the neck, evidently fastening under the right arm. A belt with some sort of a clasp in front secures it at

the waist. There is an incised design of scroll-like form which might indicate quilting as well as decoration. They wear high boots such as the Mongols wear today. There is somewhat more skill in modelling than in the piece previously discussed, but the general characteristics of the faces are the same. There are the same wide ears, the large triangular nose and the rather indefinite mouth, though with some indication of lips. The figures are all alike and are very much like those

which have come out of China in the last few years, and are illustrated in Bishop White's recent work, *Tombs of Old Lo-Yang* (Shanghai, 1934), though there is not nearly the naturalism and precision of modelling which appear in the larger figures. This is, of course, quite natural, as these figures were merely minor accessories and not of importance for themselves alone. The similarities are so marked, however, as to justify an attribution to about the same period as the Lo-Yang figures.

Finally there is a ewer (Fig. 6), with a spout fashioned like a bird's head, and with an animal handle, which stands on three legs in the form of human beings. The molded decoration on the body of the ewer, though decidedly more delicate, is



FIG. 7. DETAIL OF EWER



FIG. 6. BRONZE EWER OF THE CHOU DYNASTY (1122-255 B.C.).
THE LUCY MAUD BUCKINGHAM COLLECTION

similar to that on the sides of the censer.

The little figures stand with bent knees like those on the basin (Fig. 7), and their heads are much the same although the mouths are represented, like the eyes, by incised lines. The craftsmanship is, however, far more skillful. The hands rest on the knees as if to brace the bearers for their burden, with the spreading fingers summarily indicated. They wear an indescribable type of garment also decorated with incised lines. The heads are surmounted with large phoenix headdresses with outspread wings. It is probable that these have no especial significance aside from decorative quality, but similar headdresses are often found upon the heads of divinities trampling upon demons in the T'ang terra cotta figures, and a charming little T'ang terra cotta lady in the Potter Palmer Collection (Fig. 8) wears one of the same type. Yet she is perhaps a thousand years younger

than the little bronze figures. Can there be any connection? It would probably be safe to assume only that tastes continue in China far longer than in the west, instead of trying to ascribe some special significance to such elaborate millinery.

It has been pointed out in numerous writings that figures of the type here discussed are distinctly non-Chinese in character, and represent servants or slaves of another race. Many such types appear in Han burial figures. The Han pottery lamp illustrated from the Potter Palmer Collection (Fig. 9) shows this same so-called nomad type, wearing the same sort of garment, though with a pointed cap. As the various Oriental collections become more completely illustrated, comparisons of this sort will do much to establish the truth or otherwise of at least a portion of the enormous mass of Chinese archaeological writings.

CHARLES FABENS KELLEY



FIG. 8. TERRA COTTA FIGURE OF THE T'ANG DYNASTY (618-906 A.D.). THE POTTER PALMER COLLECTION



FIG. 9. GLAZED POTTERY LAMP, PROBABLY OF THE HAN DYNASTY (B.C. 206-220 A.D.). THE POTTER PALMER COLLECTION

GOODMAN THEATRE

THE fifth season of the Art Institute Members' Series at the Kenneth Sawyer Goodman Theatre will be opened on September 30 with the presentation of A. A. Milne's celebrated comedy "Mr. Pim Passes By."

During the past four years twenty-seven plays were offered by the advanced students of acting to the members of the Art Institute. In the arranging of the program the policy has been to select interesting and entertaining plays of literary and theatrical merit.

The same policy will be followed during this fifth year of the series. The detailed calendar of plays together with dates of productions will reach the members of the Institute by the middle of September. The list from which these plays will be chosen includes Ferenc Molnar's "Liliom," John van Druten's "The Distaff Side," Euripides' "Electra," Oscar Wilde's "The Importance of Being Earnest," C. K. Munro's "At Mrs. Beams," Rose Franken's "Another Language," Eugene O'Neill's "The Great God Brown," Phillip Barry's "Animal Kingdom," and one of Shakespeare's tragedies.

It is safe to assume that everyone knows A. A. Milne—if not as a playwright, then as the man who is responsible for all the delights of "When We Were Very Young," "Winnie the Pooh," and the other poems and stories written for Christopher Robin. Every theatre-goer knows Milne's plays—knows that the same whimsical humor which delights us in the poems and the stories is to be found in the plays also. Of these, "Mr. Pim Passes By" is by far the best, and also the most successful stage piece. It is the play which the Goodman Theatre Players used on their tour in the summer of 1934. The experience of its success on tour fully justifies the belief that it will be a pleasing opening for the year's bill of productions.

As in past years, each member of the Art Institute will receive a letter including information about the calendar of plays, coupons, and instructions in the use

of these coupons. Every member who fails to receive these by September 20 should get in touch with the Membership Office. The coupons, as in past years, will be exchangeable for two unreserved seats for each production. Members may, if they so desire, subscribe for permanent unreserved seats. Upon the payment of a fee of two dollars for the year, the office will hold two unreserved seats for any indicated day of each production.

The Children's Theatre will resume operation for its tenth year on Saturday, October 19, and play thereafter every Saturday afternoon. The opening play of the season will be "The Emperor's New Clothes" based on the delightful fairy tale of Hans Christian Andersen. Members of the Art Institute on presentation of their cards will receive a discount of twenty cents on each ticket.

GIFTS TO THE THEATRE

The Goodman Theatre will greatly appreciate the gift of any articles of cast-off furniture, carpets, rugs, draperies and bric-a-brac for use in helping to dress the stage for productions. Even broken and decrepit chairs, settees and tables will be welcomed, for any article, no matter how humble, may find a place in certain stage settings and others can be successfully transformed through the magic of the property man.

THE FLORENCE DIBELL BARTLETT SERIES OF LECTURES

Through the generosity of Miss Florence Dibell Bartlett a series of free lectures will be offered in Fullerton Hall on Thursday evenings at 6:30. The series is intended primarily for those who are employed during the day. Miss Helen Parker will be the lecturer, and the general subject of the series, chosen by popular vote at a series given last spring, will be "Adventures in the Arts." The first lecture will be given on October 3. Chicagoans owe a debt of gratitude to Miss Bartlett who has made possible this forward step in museum education.

THE ART INSTITUTE OF CHICAGO

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"BATTLE OF THE NUDE MEN," ENGRAVING BY BARTHEL BEHAM (GERMAN, 1502-1540). GIFT OF MR. AND MRS. POTTER PALMER

ANNOUNCEMENTS AND LECTURES

PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson)

Change of address—Members are requested to send prompt notification of any change of address to Guy U. Young, manager, Membership Department.

A. THE ARTS APPLIED TO THE HOME

MONDAYS, 2:30 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

- SEPTEMBER 16—Color (a demonstration). 23—Tone (a demonstration). 30—Pattern and Design (a demonstration).
OCTOBER 7—Partitions and Room Planning (a demonstration). 14—Arrangement of Furniture (a demonstration). 21—Fabrics and Floor Coverings (a demonstration). 28—Modern or Period Furniture? (a demonstration).
NOVEMBER 4—Wall Decoration (a demonstration). 11—Modern Momentum: the Trends and Aspects of Decoration. William R. Moore. 18—New Adventures in Interior Decoration. Shepard Vogelgesang. 25—Simple Problems Easily Mastered (a demonstration).
DECEMBER 2—Symbolism in Color: Our Emotional Background. 9—New Ideas for Christmas Decorations (a demonstration).

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 6:00 TO 8:00 P.M. Fullerton Hall.

Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials at nominal cost.
SEPTEMBER 16 THROUGH DECEMBER 9.

C. SKETCH CLASS FOR AMATEURS

TUESDAYS, 10:00 TO 12:00 NOON. Fullerton Hall.

(A continuation of the Sketch Class formerly held on Friday mornings.)

Mr. Watson assisted by Mr. Buehr. This class continues the work of the past years but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work is assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson.
SEPTEMBER 17 THROUGH DECEMBER 10.

D. GALLERY TALKS ON THE PERMANENT COLLECTIONS

TUESDAYS, 12:15 NOON.

(A continuation of the talks formerly given on Friday noons.)

- SEPTEMBER 17—The Art of Egypt. 24—Greek Sculpture and Vases.
OCTOBER 1—Gothic Sculpture and Ornament. 8—The Art of Persia and the Near East. 15—The Beginning of Spanish Art. 22—Primitive Painting of Italy. 29—The Applied Arts of the Renaissance.
NOVEMBER 5—The Paintings of the Italian Renaissance. 12—The High Renaissance in Spain. George Buehr. 19—The Art of Flanders. George Buehr. 26—The Dutch Masters.
DECEMBER 3—Early French Painting. 10—"The Nativity," by Lucas van Leyden.

E. GALLERY TALKS ON THE CURRENT COLLECTIONS

FRIDAYS, 12:15 NOON, REPEATED AT 7:00 P.M.

(A continuation of the talks formerly given on Thursday noons and evenings.)

- SEPTEMBER 20—Paintings by Carl Hoeckner. 27—Paintings by William S. Schwartz.
OCTOBER 4—Paintings by Francis Chapin. 11—Old and Modern Masters lent by Chicago Collectors. George Buehr. 18—Our French Impressionists. 25—Sculpture of the 46th Annual Exhibition of American Painting and Sculpture.

PART II OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO, SEPTEMBER-OCTOBER 1935, VOL. XXIX, NO. 5.

- NOVEMBER 1—46th Annual Exhibition of American Painting and Sculpture. 8—46th Annual Exhibition of American Painting and Sculpture. 15—46th Annual Exhibition of American Painting and Sculpture. George Buehr. 22—46th Annual Exhibition of American Painting and Sculpture. Daniel Catton Rich. 29—Portraits in the Annual American Exhibition.
- DECEMBER 6—46th Annual Exhibition of American Painting and Sculpture. 13—Christmas Pictures in the Permanent Collections.

F. THE ENJOYMENT OF ART

FRIDAYS, 2:30 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

(A continuation of the lectures formerly given on Thursday afternoons and evenings.)

- SEPTEMBER 20—Sandro Botticelli and Wolfgang Mozart. (On this date the 2:30 lecture will be omitted but the 8:00 P.M. lecture will be given as usual.) 27—El Greco and Johann Sebastian Bach.
- OCTOBER 4—Raphael Sanzio and Franz Schubert. 11—Poems about Painters and Pictures. Harriet Monroe. 18—Auguste Renoir and Claude Debussy. 25—Auguste Rodin and Frederic Chopin.
- NOVEMBER 1—Nicholas Roerich and Peter Tchaikowsky. 8—Rembrandt van Rijn and Ludwig van Beethoven. 15—English Cathedrals and Cathedral Towns. Charles Fabens Kelley. 22—The Art and Life of Early Chicago. Herma Clark. 29—Pablo Picasso and Maurice Ravel.
- DECEMBER 6—William S. Schwartz and Igor Stravinsky. 13—Master Paintings of the Christian Faith.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students.

OCTOBER

- 1—Lecture: "Landscape Painting"—a demonstration of the principles of modern art in the painting of an actual landscape by the artist on the stage. Irving K. Manoir, Chicago artist and lecturer.
- 8—Lecture: "Peking, Its Town Planning, Architecture and Art Treasures." Prof. Ernst Diez, Western Reserve University, Cleveland. The town planning of Peking as it was carried out according to the old Chinese cosmologic religion and philosophy.
- 15—Lecture: "The French Hill Towns." Mrs. William H. Hubbard, Lake Forest. Mrs. Hubbard's informal talk will be illustrated with unusual slides.
- 22—Lecture: "Mid-West Pioneer Architecture." Earl H. Reed, Director, Department of Architecture, Armour Institute of Technology. A first survey of significant Pre-Civil War buildings.
- 29—Lecture: "Some Colonial Contrasts." Huger Elliott, Director of Educational Work, The Metropolitan Museum of Art. A brief consideration of the effects of artistic traditions, social standards, climate and local standards on Colonial art.

SPECIAL SUNDAY AFTERNOON PROGRAMS

BY DUDLEY CRAFTS WATSON

FREE TO MEMBERS

Public Admission Twenty-five Cents

STEREOPTICON LECTURES WITH MUSIC

SUNDAYS, 3:30 P.M. Fullerton Hall.

- SEPTEMBER 22—The Art and Life of Italy. 29—The Art and Life of Germany.
- OCTOBER 6—The Art and Life of Poland. 13—Russia's Contribution to America. 20—The Moods of Mexico. 27—The Art of Ireland, Scotland, and England. (Subjects for November and December will be announced later.)

CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND PUBLIC SCHOOLS*

SATURDAYS, 1:15 TO 2:00 P.M. Mr. Watson assisted by Mr. Buehr.

- SEPTEMBER 21—Review of Summer Sketching. 28—How to Use Water Color (demonstration).
OCTOBER 5—Great Water Color Paintings (stereopticon). 12—Making a Block Print (demonstration). 19—Master Block Prints (stereopticon). 26—Tie Dye and How to Do It (demonstration).
NOVEMBER 2—Batiks from Java (display). 9—Drawing Mother's Portrait (demonstration). George Buehr. 16—Portraits by the Masters (stereopticon). George Buehr. 23—Drawing the Figure in Action (demonstration). George Buehr. 30—Painters of Action (stereopticon).
DECEMBER 7—Getting the House Ready for Christmas (demonstration). 14—The Christmas Story by the Master Painters (stereopticon).

* Two additional classes for scholarship students selected from public Grade and High Schools respectively, Saturdays 9:30 A.M. and Mondays 4:00 P.M., a twenty-six weeks' term.

THE CHILDREN'S MUSEUM

For the Children, on Saturdays.

Free to all children:

October 5 to December 21 inclusive

- OCTOBER 9:15-9:50—Twelve Illustrated Talks on "All the Ways of Building"
5—Building for Defense. 12—Building for Egyptian Gods. 19—Building in the Mesopotamian Valley. 26—Building for Greek Gods.
NOVEMBER 2—Those Great Builders, the Romans. 9—Building for the Glory of God.

For the children of Members:

September 21 to December 7 inclusive

- 12:30-1:00—Twelve half-hour tours of the Art Institute Collections, a different tour each Saturday, including the Oriental collections, Sculpture, the Period Rooms, the Minor Arts.

These activities offered by Miss Mackenzie, the Curator of the Children's Museum are recommended to children of eight years and over.

EXHIBITIONS

- June 15-October 20—"Tarocchi Cards." Fifteenth and Sixteenth Century German Prints. *Galleries 14 and 16.*
July 25-October 13—The Summer Exhibitions. Paintings by Aaron Bohrod, Francis Chapin, Julio de Diego, J. Jeffrey Grant, Carl Hoeckner, Harriet and Walter Krawiec, and William S. Schwartz. Sculpture by Peterpaul Ott and Robert Jay Wolff. Loan Collection of Old and Modern Masters from Chicago Collections. *Galleries G52-G61.*
August 20-October 20—Engravings and Woodcuts by Albrecht Dürer. *Gallery 12.*
August 20-December 28—Etchings by Sir Francis Seymour Haden from the Clarence Buckingham Collection. *Gallery 18.*
September 12-November 1—Chiaroscuro Prints. *Gallery 13.*
September 25-December 8—The Art of The Book. *The Children's Museum.*
October 24-December 8—The Forty-Sixth Annual Exhibition of American Paintings and Sculpture. *Galleries G52-G61.*

RESTAURANT

The Cafeteria and Fountain which serves beverages and light lunches, is open every day except Sunday from 9 to 5 o'clock. Arrangements for parties and luncheons may be made with Miss Aultman. Members have 10% discount on ticket books.

DEPARTMENT OF EDUCATION

MISS HELEN PARKER—HEAD OF THE DEPARTMENT

INFORMAL lectures, some given in the galleries, some illustrated with slides, will be given by Miss Helen Parker. In addition, the Survey of Art course offers promotional credit for teachers, as well as credit in various colleges.

The following schedule will begin on September 30, and continue through December:
THE CURRENT EXHIBITIONS. MONDAYS AT 11:00. Lectures in the galleries on the current exhibitions, supplemented by the permanent collections and illustrated lectures on various arts. Single lectures, 40 cents. \$4.00 for course of 12 lectures. Begins September 30.

THE ART INSTITUTE COLLECTIONS. MONDAYS AT 6:15. Lectures in the galleries on the permanent collections and current exhibitions. Single lectures, 35 cents. \$3.00 for course of 12 lectures. Begins September 30.

A SURVEY OF ART. TUESDAYS 6:30 TO 8:00. The second half of a two-year course on the history of art will be given over chiefly to the architecture, painting and sculpture of Flanders, Holland, France and America, from the 16th century to the present. The approach stresses the esthetic rather than the historic viewpoint, but the characteristics of the various schools of art will also be discussed. The course offers promotional credit for teachers, but anyone may attend. Single lectures, 60 cents. \$6.00 for the course of 12 lectures. Begins October 1.

ADVENTURES IN THE ARTS. THURSDAYS AT 6:30. The Florence Dibell Bartlett Series of Lectures. Offered free in Fullerton Hall. Intended primarily for those employed during the day. This series of illustrated lectures on various aspects of architecture, painting and sculpture, of old and modern times, is offered with the intent of enhancing enjoyment in and understanding of art. First lecture October 3.

ADVENTURES IN THE ARTS. FRIDAYS AT 11:00. The same as the Thursday evening series, given for a more intimate audience of those free to attend during the day. The Art Institute collections as well as slides will be used for illustration. A detailed list of subjects will be announced. Single admission 40 cents. Course of 12 lectures, \$4.00.

OTHER EDUCATIONAL OPPORTUNITIES. Talks in the galleries for clubs and organizations on current exhibitions and the permanent collections may be arranged by special appointment. Museum visits for elementary, preparatory and college students who wish to see the collections either for the study of some particular field, or a general survey, also by appointment. Private guide service for visitors. A nominal charge is made for these services. Detailed information upon request.

FALL CONCERTS—FREE TO MEMBERS

Of special interest to Members is a new program of Concerts given in Fullerton Hall on Friday afternoons at two-thirty continuing through the Fall months. This series is sponsored by four of the leading music schools of Chicago who will present a most attractive group of programs, featuring well-known soloists drawn from their own faculty members and their leading artists students.

September 13—Columbia School of Music. 20—Cosmopolitan School of Music.
 October 2—American Conservatory of Music. 16—Chicago Musical College. October 30—Columbia School of Music.

A NEW GUIDE TO THE COLLECTIONS

A Brief Illustrated Guide to the permanent collections of the Art Institute will be available for purchase on or about October 1. This new publication may be secured from the Department of Reproductions at twenty-five cents a copy.

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